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APRIL, 1895.

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NOTICE.

Former students, friends, and especially members of the Alumni Association are invited to send articles for publication.

Subscribers will receive the Normalia until notice of discontinuance is given and all arrearages are paid.

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Editorial.

AN error crept into our Alumni department of last issue. Mr. Hubbard will conduct the training school at St. Cloud, and Miss Lawrence and Mr. Shoemaker will teach in the University summer school.

WE wish to call the attention of our readers to the literary and model school departments of this issue. Miss Josephson's paper bears testimony to the kind words of Denton J. Snider concerning the work in literature in this school, and our former students will be glad to know the high type of work done under Mr. Wisely is being sustained. In his letter to the latter, as published in our last number, Mr. Snider says, "I can see how thoroughly you have done your work, what high topics of discussion you must have had in your classes. Such work as yours renders possible not only the appreciation but the creation of great literature.

* * * * *

Moreover, we agree that the teacher necessarily shows himself in the work of his pupils, has given very solid and far-reaching instruction, both ethical and literary."

THE report of the Committee of Fifteen is a most valuable contribution to educational thought.

It gives the ideas which are stirring educational circles a setting which relieves it of the bombast usually attached to new and partially understood ideas, and which reveals the permanent acquisition to educational thought.

The sub-committee on the correlation of studies in elementary education presents this much abused theme in a comprehensive and rational way.

Language, with emphasis on its internal side, is made the center of instruction.

Language may be looked at from two points of view, as a means for communicating and preserving the results of thinking and as a means for the process of thinking.

The latter may be called a view of language as dymamic and the former as static.

Since language is the most immediate communicator and preserver of individual experiences it is the "instrument which makes possible human social organization."

This is sufficient justification for the prominent place which language studies occupy in elementary school work. The relation of words to thought is very intimate. All thinking is done by means of symbols and the best and most adequate symbols for thinking are those which can be communicated. To quote from the report: "Language is the necessary tool of thought used in the conduct of the analysis and synthesis of investigation." Good thinking and clear expression are concomitant and co-variable. Language is the best means of revealing the process of mind's objectification. "The proper study of mankind is man." By man we take the poet to mean something more than the physical being which is the limited and inadequate phase of man. To appropriate the thought and purpose of God as manifested in the world and in society is to realize the divine ideal. The realization of man being the purpose of knowledge its center must be the spirit of man as the image of the infinite. But pure spirit (an abstraction) is never an object of thought, can never be known by the human mind except through its manifestations, and the most immediate of these ought to be made the center of attention.

Hence the elementary teacher emphasizes language as the means for thinking the thoughts in things.

Correlation with this committee does not mean a patchwork of artificial relations forced for the occasion, it does mean a logical synthesis of those relations which make the subject.

In our next number we hope to present this last thought more at length.

Rostrum.

The subject of the past series of Rhetoricals has been "The Origin and Evolution of Language," based upon Drummond's "Origin of Language" and Whitney's "Life and Growth of Language." We give below a few of the best thoughts set forth:

"If evolution is the method of creation, the faculty of speech was no sudden gift. Man's mind is not to be thought of as the cylinder of a phonograph to which ready-made words were spoken and stored up for future use. Before *Homo sapiens* was evolved he must necessarily have been preceded for a longer or shorter period by *Homo alalus*, the not speaking man; and this man had to make his words, and beginning with dumb signs and inarticulate cries to build up a body of language, word by word as the body was built up cell by cell.

"The alternative theory of the origin of language universally held until lately, and expressed in so many words even by the eighth edition of the *Encyclopedia Britannica*, that 'our first parents received it by immediate inspiration,' has the same relation to exact science as the view that the world was made in six days by direct creative fiat. Both are poetically true, but to science, seeking for precise methods of peration, neither is an adequate statement of now ascertained facts. The same processes of research that made the poetic view of creation untenable in the physical realm are now slowly beginning to displace the older view of the origin of speech. That language should be outside a law whose universality is being established with every step of progress, is itself improbable, and now that the field is being exhaustively explored the proofs that it is no exception multiply on every side.

"Any means by which information is conveyed from one mind to another is language, and language existed on the earth from the day that animals began to live together. The mere fact that animals cling to one another, live together, move about together, proves that they communicate.

"Among higher animals various outward expressions of emotions are made and these become of service in time for the conveyance of information to others. The howl of the dog, the neigh of the horse, the bleat of the lamb, the stamp of the goat, and other signs are all readily understood by other animals."

* * * * *

"Language may be briefly and comprehensively defined as the means of expression of human thought.

"In a wider and freer sense, everything that bodies forth thought and makes it apprehensible, in whatever way, is called language; and we say, properly enough, that the men of the Middle Ages, for example, speak to us by the great architectural works which they have left behind them, and which tell us very plainly of their genius, their piety and their valor. But for scientific purposes the term needs restriction, since it would apply else to nearly all human action and product, which discloses the thought that gives it birth. Language, then, signifies rather certain instrumentalities whereby men consciously and with intention represent their thought to the end, chiefly, of making it known to other men: it is expression for the sake of communication.

"Language, for the purposes of this discussion, is the body of uttered and audible signs by which in human society thought is principally expressed, ges-

ture and writing being its subordinates and auxiliaries.

"Of such spoken and audible means of expression no human community is found destitute. From the highest races to the lowest, all men speak; all are able to interchange such thoughts as they have.

"Moreover, man is the sole possessor of language. It is true that a certain degree of power of communication, sufficient for the infinitely restricted needs of their gregarious intercourse, is exhibited also by some of the lower animals. Thus, the dog's bark and howl signify by their difference, and each by its various style and tone, very different things; the domestic fowl has a song of quiet enjoyment of life, a clutter of excitement and alarm, a cluck of maternal anticipation or care, a cry of warning—and so on. But these are not only greatly inferior in their degree to human language; they are also so radically diverse in kind from it that the same name cannot justly be applied to both. Language is one of the most marked and conspicuous, as well as fundamentally characteristic, of the faculties of man.

"Man could not rise from what he was by nature to what he was able and intended to become, and ought to become, except by the aid of speech; but he could never have produced it had he not been at the outset gifted with just those powers of which we still see him in possession, and which make him man."

Literary.

"THE MERCHANT OF VENICE."

The Principles of the Drama and Their Exemplification.

BY SARAH JOSEPHSON.

(Written as a class exercise in English literature.)

Epic poetry is the poetry of the childhood of the race. It is the effort of the soul to grasp the universal when the objective world is the only thing seen, when man has not yet found his real self. It represents the objective phase of human life and portrays man as externally governed, as tossed about like a plaything by forces outside of himself, the powerless victim of necessity. Though he is represented as acting, it is not his internal, subjective self that causes him to act, but some external force to which he must submit, and before which he is powerless to shape or control his own destiny. Epic poetry has been the first literary production of all primitive peoples.

Lyric poetry may be called the poetry of the heart. It is the song of the soul, grasped and thrilled by the universe, by the not-self, and throbing with the sense of self-consciousness. When lyric poetry appears in a nation's literature, it is a sign that that nation has found itself, and is no longer content, can no longer be content to be ruled entirely by external forces. It has become aware of the potential freedom and must henceforth, consciously or unconsciously, strive and struggle to break down the barriers which shut it from that supreme birthright, the realization of its freedom. Lyric poetry is the subjective phase of self breathing the burden of its emotions to the sympathetic fraternity of kindred spirits. It always touches into vibrations some universal chord of the human heart.

Dramatic poetry shows the soul grasping the universe and being grasped by the universe. It is objective-subjective poetry. It includes the impulsive thought stage of the epic, and the emotional and reflective that stage of the lyric poetry. The drama represents man acting as does the epic, only now he is impelled, not by external forces, but by inward motive; that is, he is represented as a self-active, self-determed, free, responsible moral being. This gives rise to conflict which may take place in the objective institutional world or in the subjective moral world. It is this element of conflict which, clothed in objective sensuous form, makes a drama.

The drama is therefore the highest form of poetic art. It combines the subjective element of lyric, and the objective element of epic poetry. The origin of the drama can be traced back to the religious festivals of ancient Greece, and probably, dramatic performances were known still earlier.

In the middle ages, dramatic plays were acted in the church by the monks and priests for the purpose of instructing the people in religious matters. These plays were of two kinds: The mystery and miracle play, and the morality play. The mystery play set forth the workings of God in the world and had three constructive elements—God, man and Satan—Satan tempting man and God protecting him. The life and miracles of Christ were also portrayed. It was, however, only the narration but not the deep, beautiful meaning of Christ's life which was dramatized.

The morality play was a representation in concrete form of virtue and vice, and later the emotions of the human heart were set forth on the stage.

The interlude was introduced later. It was a comic farcial representation, chiefly sensuous in its nature. Its purpose was to give brightness and pleasing variety to the drama.

When the pope forbade plays in the church, the people took the matter into their own hands. The nature and the purpose of the play gradually changed. Instead of being religious, the drama was carried to the other extreme. It became worldly and sometimes extremely spurious and coarse. Its purpose ceased to be moral and religious instruction, and amusement and money-making became the end and aim of dramatic presentations.

Notwithstanding that some very good plays had been written and acted before Shakespeare gave his first productions to the world, they lacked in greater or less degree that most essential element, a high, unselfish, world-wide purpose. Most or all of Shakespeare's predecessors and contemporaries wrote for bread merely, hence the plays were of such a character as would please and pamper the taste of a vulgar audience rather than elevate their morals. For this reason the stage and the drama were in disrepute and to have anything to do with the theatre (except

to attend and listen to the plays!) was considered a disgrace.

This was the condition of affairs when Shakespeare entered the arena and by his genius infused into the drama a higher life, and gave it a dignity and an importance which it had never had before. Then the question arrises: Wherein does Shakespear's greatness lie, and how did he manage to bring about this marvelous change? His greatness lies in his large purpose coupled with his deep insight and masterly handling of his theme. He saw and understood the universal man as few others have done. He fully comprehended the order of the ethical world and saw the sins and temptations which burden humanity and keep it from attaining to the ideal of personality. Unlike his predecessors, his purpose was not primarily to please, but to elevate the morals of his time. This he did by embodying in concrete form the virtues, sins, faults and follies that move the human heart. He was the great champion of ethical principles, and in every one of his plays, his purpose is to show that the higher of two conflicting principles must ultimately conquer, that right and truth are *eternal* and must at last prevail even though they be for a time blindly overthrown and trampled in the dust. He furthermore recognizes the two worlds which are given to man as the means of his self-realization: The spiritual world (religious and moral) and the sense world.

By uniting in his drama the religious element of the mystery play, the moral element of the morality play, and the sensuous element of the interlude, Shakespeare has created a rich and diversified whole in which he shows as in a mirror, all phases of human nature, from the most trivial and palpable externality to the subtlest subjectivity. He touched the drama with his master mind, and lo! it had a soul. His acquaintance with the deep hidden universal meaning of things is felt through all his plays, from the light gay and flimsy comedy of "Love's Labors Lost," to the profoundly philosophical tragedy of "Hamlet." He always shows the conscious or unconscious struggle of the human soul to transcend its limited, earth-bound self and approach the perfect ideal. He is always careful to hold up before the mind of his readers the all-important truth that what a person sows that he shall also reap, that sin is its own punishment and goodness its own reward; that the deed must return to the doer in some form or another, no matter how slight that deed may be; be it an actual deed, a word, or even an unspoken thought. It changes the soul essence, *must* change the soul essence for better or worse, thus leaving its impress upon some immortal being, and transmitting its influence to all the ages that are to be. This transcendental philosophy, implicitly folded up in all of Shakespeare's plays, seems to be the fundamental, the most central element of his greatness. But the grand thought, though all-important, is not the only factor worth mentioning. Next in importance, and almost as essential to the greatness of his works, is the beautiful faultless form in which the great thoughts are wrapped up and without which, his works would have been doomed to obscurity and revision by more skillful minds, as has been the fate of so many others. But as it is, no one wishes to take Shakespeare's plays and work them over into a new form, because they are perfect already. The beautiful form preserves them. It is the combination of the great thought and the beautiful form which endures and defies the "tooth of time." Shakespeare is indeed a storehouse of delight for him who wishes to seek for "*pearls of great price.*"

The philological and grammatical elements are also worthy of study, but they dwindle into insignificance beside the thought and the form phases.

Though Shakespeare composed no religious plays as such, still the highest form of religious thought is manifested by the manner in which he sets forth divine law and divine order in the spiritual progress of the world. This is especially true of "Hamlet" which is truly a world drama as well as a drama of individual life. It is a history in miniature of the spiritual development of the race. It is true that Shakespeare wrote no play involving the theological doctrines of any creed, (he was too great for that) and for that very reason his works contain the essence of the universal religion, an exposition of the truth that man must conform to the laws of universal reason or be crushed.

STRUCTURAL ELEMENTS OF THE DRAMA.

1. Dramatic movements.

A dramatic movement is the progress of the thought through one stage of the play from one critical or decisive point to another. The comedies have three, the tragedies two movements. The movements in comedy are conflict, mediation, and return. The conflict is the first movement in which the different threads are getting more and more entangled and out of harmony. It extends from the beginning of the play to the point of collision. The mediation is the second movement, extending from the point of collision to the climax, at which point the return begins. The climax is the turning point of the play and determines its outcome. The mediation is the unravelling of the difficulties. It shows the unfolding of the plot, the subordination of the lower principle, and the reconciliation of the wrong-doer. The return is the third movement, extending from the climax to the end of the play. It shows the restoration of the contending parties to peace and harmony.

The movements in the tragedy are conflict and solution or in other terms, guilt and retribution. The conflict is of the same nature as in the comedy, except that in the comedy there need be no crime, while in tragedy there must be an element of guilt so serious as to deserve the destruction of the evil-doer. The solution or retribution in tragedy corresponds to mediation in comedy. As the conflict is ended only by the death of the guilty individual there can be no restoration.

2. The dramatic thread consists of a central character and less important or subordinate characters grouped around the central figure. Every play has at least two threads. A thread may consist of one person or a number of persons. The threads may

collide or unite or intertwine during the progress of the play. Each thread of the play has its own movements, and all the threads move through the entire play as a totality. (Is this true?)

The ethical world of Shakespeare is the ground where he sets forth the principle of rational subordination. This ethical world has two phases: the positive phase and the negative phase. The positive phase two forms of manifestation. (1.) The objective, institutional form which exists outside of the individual. Only by *means of* and *through* the institutional world can man rise above his particular, selfish, insignificant self and realize his universal, divine self. This truth Shakespeare most fully realized. His institutional world includes the institutions of property, family, state, and world historical spirit. (2.) The subjective, moral element of the ethical world is the *law of conscience*. It is not very strong in Shakespeare in the sense that he creates no character who by his perfect life and grandeur of moral courage revolutionizes the ethical systems and conceptions of the world. He moves principally in the institutional world. This predominance of the institutional element over the moral was perhaps necessary to produce a great dramatic poet, because the objective, the active element predominates in the drama, notwithstanding that it sets forth inner, subjective conflicts.

The negative phase of the ethical world conflicts with both the institutional and the moral elements and tends to destroy both. There are two classes of persons representing this phase of the ethical world: The indifferent bad person, and the active bad person.

Conflicts in the ethical world may occur either in the institutional world or in the moral world. In either case the lower of the conflicting principles must be subordinated to the higher.

CLASSIFICATION OF SHAKESPEARE'S PLAYS.

All of Shakespeare's plays are divided on basis of their source into *legendary* and *historical* plays. Legendary plays are those which are based on legend only. Historical plays are those which are based on historical facts. The legendary plays are subdivided on basis of the manner of solution of the conflict into comedies and tragedies. If the solution results in the mediation of the guilty person, the play is a comedy. If the solutions results in the death of the guilty party the play is a tragedy. There has to be guilt to make a tragedy, for an innocent person killed by accident would not be a tragic character.

Comedies are further subdivided on basis of the nature of the mediaton, into real and ideal. When the mediation is brought about by the intervention of supernatural beings, the play is an ideal comedy. When the mediator is a human being, the play is a real comedy. It is an interesting fact that most of Shakespeare's human mediators are women. It gives an idea of his opinion of woman's place in society.

Both the real and ideal comedies are again subdivided on basis of the seriousness of the cause of the conflict, into pure comedies and tragic comedies. When the conflict is caused by folly or disguise or mistaken identity, or some ridiculous mistake, the play is a pure comedy. When the conflict is caused by crime or some serious wrong-doing, the play is a tragi-comedy.

The historical plays are divided into the Roman series and the English series, each of these having a certain function in the author's method of setting forth the growth of man into freedom. He portrays in these plays the rise and fall of nations, the development of human thought along the lines of politics, religion and sociology and the all-enveloping power of the world-historical spirit.

In each of Shakespeare's plays, the content of the plot is foreshadowed in the first act, and generally in the first lines of the first scene as for instance in the "Merchant of Venice" where Antonio is overpowered with sadness which he cannot account for. Such forebodings of future events is a very common experience of sensitive persons, and the use of that phenomenon in the drama is one more witness of Shakespeare's knowlege of psychical laws.

THE MERCHANT OF VENICE.

The "Merchant of Venice" is a real tragi-comedy. It sets forth the struggle between two views of the world; that of stern, relentless justice, characteristic of the Jewish religion, and that of mercy, characteristic of the christian religion. The theme of their drama is, therefore, the conflict between Judaism and Christianity, that most central reality of the world's history, that manifestation of the world's historical spirit which worlds man's destiny and moves individuals, nations and the race onward on the path of progress, out of the darkness of ignorance and into the light of truth. This great problem of the ages is wrested from the iron clutch of time, condensed into a few hours, and held up before our eyes in human thought, human feeling, human action, in order that it may forcibly appeal to our human heart and soul.

The author's manifold purpose in writing this play is to show that mercy is greater than justice, that the spirit of the law is greater than the letter of the law, that individual life is higher and more sacred than property, that the higher principle must conquer the lower, that the child has rights which the parent must respect, that the deed must return to the doer; in one word, that right must ultimately prevail.

The conflicts portrayed occur in the institutions of property, family, and the state. The conflict between Shylock and Antonio is primarily a conflict between the right of property and the right of individual human life, but involves conflict in the state. The conflict of Portia and Bassanio is a family conflict, and that also involves conflict with the state in so far as the will of Portia's father is a legal document. Jessica's conflict is purely a family conflict.

Each of the principal characters of the play stands for a certain principle. Shylock stands for Judaism, primarily, secondly, for avarice, revenge, tenacious adherence to the letter of the law, all of which are characteristics of Judaism though not of all Jews.

Antonio is the standard bearer of Christianity. He is also an embodiment of ideal friendship, self-sacrifice,

unselfishness, and charity, and all of which are outgrowths of a true Christian spirit.

Portia is the embodiment of mercy. She also represents ideal womanhood.

Shylock is represented as an intellectual, severely logical, strong, imposing character. He has great faults and still he has traits of character which command respect. He upholds some right principles, but carries them to an extreme against a higher principle and must therefore be crushed in the contest.

Antonio is a noble, pure-minded, manly man, a faithful friend, sympathetic, tender-hearted, generous, courageous, patient, and of a melancholy disposition. But there is one flaw in his character. He hates and abuses the few. For this great mistake he must suffer the pangs occasioned by having a painful death stare him in the face.

Portia is an intelligent, strong noble woman, a good judge of character, shrewd, energetic, vivacious, and witty, wise, eloquent and merciful. She has done nothing wrong and so need suffer no actual punishment, but she has been the indirect cause of Antonio's calamity; hence it is meet that she should mediate the great conflict of the drama and deliver Antonio.

Bassanio is a good-natured young gentleman, gay, sportive, careless, but affectionate, intelligent and cultured. He is a spenthrift and borrows money from his friend who comes near losing his life in the ensuing conflict on account of the bond. For this Bassanio must suffer the agony of seeing his dearest friend, Antonio brought to the verge of death for his sake.

Gratiano is a boisterous young fellow, quick-tempered, gay, rather rough mannered and unruly, but not bad. He is clever and witty, sometimes philosophical He says some sharp and unkind things but gives the impression that his outbursts of wrath partake more of the nature of blustering than of real hatred and malice.

Jessica is a good, kind hearted girl, but she is disobedient and disrespectful to her father. She has a good reason to be disobedient, but for the disrespect she showed toward her father, there is no excuse. It seems in this case that the law of the deed returning to the doer, is only slighted, but that is only seeming. Her sin is such as not to produce any visible results in the objective world, and for this reason the punishment must be subjective and invisible. She is not so noble a character and does not command such respect as she would have done had she shown respect and affection for her erring father, notwithstanding his faults. Her punishment was the lowering of herself. She *was* less than before. She added a negative element to her being.

The function of Launcelot and Gobbo in the play is to add brightness and variety, and to show off Shylock's home life.

There are two threads in the play. The first thread in which the grand conflict occurs is really made up of two threads. The first of these is Antonio and his friends, the second of these is composed of Shylock, his daughter Jessica, his servant Gobbo, and his friend Tubal. These two groups compose the thread of which Shylock and Antonio are the central figures. Portia is the central character of the second thread and around her are grouped her maid Nerissa and her suitors.

In the first movement of the play, the conflicts in the two threads are developed. In the first thread is the property conflict between Shylock and Antonio. Bassanio has spent all his money and more, and now appeals to his friend for means of carrying on his courtship with Portia. But Antonio has not a sufficient amount of money on hand to supply his friend's wants, so he goes to Shylock, obtains the sum needed, and is cunningly persuaded by the Jew to sign the fatal bond which requires the forfeiture of a pound of Antonio's flesh in case the bond is not paid on the day it falls due. Shylock, who lends out money at an exorbitant rate of interest, hates Antonio, the rich merchant, because he is a Christian but more because he lends money gratis, thus decreasing Shylock's sources of profit. Antonio's ships are delayed, all his adventures miscarry. The day for payment arrives, and the Jew demands his bond.

In the second thread, the conflict is set forth. Portia's father has decreed in his testament, that his daughter's hand shall be given in marriage by lot. Portia respects the dictates of her father. Her home Belmont is thronged with suitors to marry whom would be worse than death to her. She is anxious, sad and weary and complains of her father to her maid Nerrissa who tries to comfort her mistress as best she can. Most of the suitors, appalled by the conditions leave without taking the risk of choice. The Prince of Arragon and the Prince of Morocco alone remain to try their fortunes.

The love conflict in Shylock's family being of great significance, must be noticed. Jessica runs away from her father, taking with her a great amount of money and precious jewels, marries a Christian, one of Antonio's friends, and flees with him to Portia's home. The three groupes and the two threads are thus interwoven and united. Besides this function in the play of uniting the threads the author intends to show by Jessica's marriage that the Christian view of the world must conquer all subordinate principles, must ultimately draw to itself and change and assimilate the diverse views and sympathies of humanity.

Launcelot after some scruples goes also over to the other group and becomes the servant of Bassanio, who unites the two groups or threads.

This ends the first movement. Both threads have reached the point of collision almost simultaneously.

The next movement is the mediation. The Prince of Arragon and the Prince of Morocco accept the conditions of the lot and choose the caskets. One chooses by outward show and bases his right to Portia's hand upon his strength and valor. The other bases his right to his own merit, thinking himself somewhat above most men. But neither of them wooes from love and both fail because they do not recognize and respect the important truth that reciprocal love is the only true basis of marriage. When these worthy princes have departed, much to Portia's relief, Bassanio arrives. Bassanio and Portia have met before and love one another.

Portia prays Bassanio to stay a few days before choosing, if perchance she can teach him to choose right. But Bassanio will not wait, and is led to the caskets. Portia is very anxious. She wishes to be as obedient as possible to her father's will, but her very life depends on the choice, and to allow it to go wrong would be a crime. She orders all to stand aloof and music to be sounded. She herself sings to the music that weird and mysterious song by which as well as by her speech and probably by gestures, she doubtless indicates to Bassanio in the most delicate manner possible, which casket to choose. The poet could as well have made Bassanio choose right by mere chance. It would even have been natural to assume that love taught him where to choose, but that is not what the author wants. He wishes to set forth a universal principle. His intention is to show that the parent's will is not supreme and that the child's right to choose a life companion is sacred and inviolate.

When the mediation of the love conflict is thus happily settled, a messenger arrives with the news of Antonio's disaster and peril. Bassanio, encouraged by Portia, immediately after their marriage takes place, hastens to Venice to witness Antonio's trial and if possible to relieve him. Portia also, pretending to go to a cloister to await her husband's return, dispatches her servant Balthasar to Padua to obtain legal advice from he cousin Bellario, while she herself with Nerissa, both arrayed in men's clothes, hastens to Venice and there becomes the gracious mediatrix of the grand conflict of the drama. This was an unusual thing for a woman to do and was attended with dangers and difficulties especially to a woman of Portia's social position. By this act she shows great courage and devotion to the interests of her husband's friend, whom she feels herself duty bound to succor.

Antonio has been brought before the court. He is surrounded by friends who do all in their power to release him, but in vain. The Jew, true to his principles and his religion, is inexorable. He demands the law and his bond, and will accept nothing else. His logic in the course of the trial is flawless and powerful. The court can do nothing with him. His opponents cannot soften or persuade him. Money, even cannot buy him. He is bound to have Antonio's life. What a contrast between the two men! Antonio is the type of almost ideal manhood. He loves his fellowmen and is loved and respected by all. He submits patiently, even cheerfully to the sentence which seems inevitable. That one black spot on his character, his hate to Sholock, has abated, and he is ready to die for his friend.

Shylock, a typical, though not a common Jew, stands alone and forsaken by all, even by his own daughter. He is hated by all, even by his own daughter. He is hated by all, revered by none, and boundless hate and revenge rankle in his bosom. His Jewish heart knows no mercy. There he stands, stern, imposing, awful, intent on committing a legalized crime. And still we cannot help respecting the man in him, wicked as he is, when we remember that, partly at least he was made what he was by the external and superficial Christianity of the age portrayed.

Portia arrives, disguised as a lawyer, and takes the judge's chair. First she intends to move Shylock to mercy by her eloquence. When that fails, she turns to the letter of the law and fights the Jew with his own weapon. When he finds himself disarmed, he yields and gives up everything rather than to lose his life, as a typical Jew will always do.

Now Portia, instead of following out further the letter of the law acts in accordance with the spirit of the law, and intercedes in Shylock's favor. The duke grants him life. Antonio, giving up his share of the confiscated property, supplies him with the means of subsistence, on condition that Shylock gives up his standpoint, repents and becomes a Christian, and some minor conditions. Not to have shown mercy to Shylock, would have been inconsistent with the preceeding events in the play, but there is a far deeper meaning in this grand mediation than the mere idea of consistency. Each of the main characters stands for a world historical principle and all which that principle involves. Antonio for Christianity, Shylock for Judaism, Portia for mercy, the mediating power of the world. Shylock is brought to the logical outcome of his strict adherence to formal law stripped of its vital spirit. He sees where his proceedings have carried him and rather than be destroyed, gives up his standpoint and accepts the principles held by Antonio (Christianity) and goes over to his side, through the intervention of Portia, (mercy, to give up his religion, was to Shylock the hardest conditian, and it is not likely that his conversion was but an outward form, neither is it possible that his repentance could have been real. He repented as far as his material prosperity was concerned, but the heart cannot change in a moment. Such a subjective change in a person is a matter of growth and to produce it, the soul must pass through certain changes of development. The meaning of this mediation is that through mercy, unselfishness, and self-sacrifice, Christianity will gradually absorb and transform the grosser and more earthbound elements of mankind and thus raise humanity to a higher plane of self-realization, not by destroying the erring ones who are groping in the dark, but by leading them or drawing them into the light of truth and love where they can see their mistakes and mend them. That is, the individual is not to be destroyed, but is to be placed in such environments as will help him to find his true self. Not the sinner but the sin must be annihilated.

The third movement, the return, shows the characters of the play restored to peace and harmony; and very appropriately, the curtain falls for the last time on the group of happy friends assembled at Belmont, the peaceful and beautiful home of Portia, the peacemaker of the drama.

Questions on the Philosophy of Education.

[Based on the text of J. K. P. Rosenkranz, edited by Wm. T. Harris.]

[CONTINUED FROM LAST MONTH.]

CHAPTER XII.

1. In what sense are physical and intellectual education practical?

2. What is meant by practical education in the narrower sense?

3. Eefine the science on which the training of the will is based.

4. Analyze the process by which the individual becomes a good character.

CHAPTER XIII.

1. Explain the beginning of practical education.

2. Explain the elements which enter into the family—it's principles, members, their relations, etc.

3. State the relation of the family to civil society.

4. What extremes are to be avoided in social culture?

5. Describe the person whose politeness has become urbanity.

CHAPTER XIV.

1. Where is the essential element of social culture found?

2. Distinguish between ethics and morality.

3. Define each of the categories of morality.

4. What is the ultimate or universal test of morality?

5. (a.) To what extent should the individual consider the consequenses of an act? (b.) Why should the individual disregard the consequences to himself of any right action?

6. State the relation of duty to virtue.

7. Explain what is meant by the dialectic of particular virtues.

8. What important idea does moral training teach us? On what principle is it based?

9. Explain what condition of the mind is the outcome of moral training.

10. Define conscience and state its position in the spiritual development of the individual.

CHAPTER XV.

1. In what condition of the individual does religion make its appearance?

2. Give the difference between the atheist and the theist.

3. Distinguish between the absolute and phenomenal and state the relation of the two.

4. Define "change of heart."

5. In what respects is education to prepare man for religion?

6. Into how many forms of life should religion enter.

7. What institutions are especially charged with the religious education of the individual?

8. What is the relation of the public school to religious education—positive and negative?

CHAPTER XVI.

1. Through what stages must religious culture pass? Why?

2. Why should the teacher understand the process?

3. State the form in which religion first exists. Show the necessity and limits of this form.

4. Distinguish the second stage of religious feeling from the first.

5. State the psychological necessity of passing from one stage of religious culture to another.

6. Describe the stage of religious culture in which presentation is prominent.

7. (a) Explain the transition from the stage of representation to the next higher. (b.) Explain the necessity of this transition. Show the negative consequence of failing to make it.

8. State the varieties of the thinking activity concerned with religion and show the place of each.

9. (a.) State the duty of the religious teacher in consequence of the preceeding exposition. (b.) Indicate the class of minds to which each of the several forms of religious experience or culture is adapted.

CHAPTER XVII.

1. Distinguish the elements which enter into the religious education of the individual.

2. Distinguish between the moral and religious standpoints.

3. Distinguish between sin, crime and evil.

4. State the results of the religious discipline of consecration. What negative result must religious education guard against?

5. Contrast *true religion* with *eclesiasticism* and *quietism*.

CHAPTER XVIII.

1. Discriminate the stages included in the absolute process of religious culture.

2. Explain the first and second stages in the child's religious development.

3. State the common characteristics of all historical religions.

4. Explain the origin and characteristics of a religion which satisfies the demands of the reason.

5. Distinguish toleration from bigotry and indifference.

THIRD PART.

INTRODUCTION.

1. Name and define each of the parts of the philosophy of education that are co-ordinate with the third part.

2. State the relations between the general idea of education and the history of education.

3. Give the difference between history deduced from the general idea of history and history in the ordinary sense.

4. Through what must the educational element in a nation be interpreted?

5. Through what must each historical system be interpreted?

6. Characterize the beginning and the end of man and explain each of the stages of his development.

7. Explain the expression, "man is educated by man for humanity."

8. Why is the nation, rather than the race, made the unit in tracing the history of education?

9. Explain each of the stages involved in national development.

10. Why is christianity essential to the completeness of education?

11. Show that in the nature of the case there can be but three systems of education based on the stages of civilization.

12. Explain each of the systems of education.

CHAPTER I.

1. Describe the primitive system of education.

2. Into what systems is national education divided.

3. Describe each of the systems of national education.

CHAPTER II.

1. State and define the theme of chapter II.

2. State the aim of all education and show that each form of positive education is a contradiction of this aim.

3. Show why the family is the organic starting point of all education.

4. Compare and contrast the education of China with that of all un-civilized nations.

5. Define the elements which enter into the family, explain the duties involved in this relationship and the effect upon the different members of conforming to their respective duties.

6. Describe the education of China—practical and theoretical.

7. What connection is there between China's system of education and her present relation to Japan?

8. Describe caste education.

9. Compare and contrast the social life of China and India.

10. Describe the system which constitutes the highest point in passive education.

11. What people represents the extreme of monkish education?

12. Compare and contrast budhism and christianity.

(To be continued.)

Model School.

The City Schools as Practice Schools.

The Normalia takes pleasure in noting an arrangement which has been made between the city and the Normal school authorities, whereby the students of the latter are permitted to observe and practice in the public schools of this city. This arrangement will prove to be of great advantage to both interests. The teachers, whose rooms are used for the purpose of observation and practice, will be brought into close relation with those who are making a constant study of the science and art of education and seeking to ground its processes on fundamental principles and will find this association stimulating and otherwise helpful. The children in those rooms will benefit by the fact that everything done for them, being subject to most searching criticism, will accord with the highest and best principles which their teachers can conceive under the most favorable conditions. The candidates for graduation from the Normal school will have the privilege of acquiring experience under conditions which closely resemble those they must meet when they have graduated and enter upon the work of actual teaching. This courtesy on the part of the city school authorities is highly appreciated by those concerned in the development of the Normal school and who have been perplexed with the question of furnishing suitable opportunities for practice to the rapidly growing graduating class, especially by the increased number of high school graduates, all of whose work must be, by the present plan, completed in one year. As there is no limit to the opportunities for practice offered by the present arrangement, this problem has been happily solved. As the schools of this city, under the efficient management of Superintendent Parr, are recognized as among the very best in the state, the students of the Normal school are particularly fortunate in having an opportunity to observe their work and adjust themselves to its reasonable requirements. The model department of the Normal school will be continued as heretofore and the first observation and practice work of the practice teacher will take place in that department, the rooms and other arrangements of which are suitable to separating children into small groups, thus simplifying the problem of the beginner and, at the same time, giving him the necessary skill and experience for dealing with the more complex problem presented in the city schools. Observation and practice in the city schools is a privilege which will be accorded only to those who prove themselves worthy of the same by the work done in the various departments of the Normal school.

As the result of conferences between the representatives of the two interests, the following statement of principles for the guidance and valuation of the work in the city schools has been agreed upon:

THE VALUATION OF PUPIL-TEACHERS' WORK BY THE ROOM TEACHERS OF THE CITY SCHOOLS.

I. Aim of the pupil-teachers' work.

The work of the pupil teacher is to further the ends for which the schools exist.

1. The remote ends, viz., mastery of subjects, and formation of rational habits.

2. The direct ends, or the mastery of the daily lessons and the realization of good discipline.

It is the business of each pupil-teacher to conceive these ends clearly and to connect them directly with her daily work.

II. Things about which pupil-teachers must judge:

Each pupil teacher must judge correctly concerning the following things:

1. The contents of the children's minds, and the condition, (whether the ideas are clear or obscure) and arrangement (whether orderly or confused) of the ideas found in them, viewed with reference to the particular lesson in hand.

2. That part of the logical subject from which each lesson comes, viewed, on the one hand, in connection with the whole subject to which it belongs; viewed, on the other hand, in relation to the children's ascertained knowledge and their power of understanding.

3. The definite aim of the lesson, in securing new ideas (advance work), or in securing new views of old ideas (review work) or in stating ideas freely in the pupil's own language (drill).

4. The starting point, the destination, and the

successive movements between these points, of the child's mind.

5. The use of devices: that is to say, a course of well-planned questions, text, illustrations, examples, statements to be made by the pupil or by the teacher, imaginative appeals and other motives of interest, to induce the child's mind to move briskly over the lesson.

6. Proper standards to enable her to decide surely when work is done, or what its condition is when it passes from her hands.

7. The necessary disciplinary means to enable her to direct the class as a whole, and to restrain individuals of it, when desirable, without waste of time, or undue repression.

III. Suggestions to pupil-teachers:

To realize the preceeding conditions, the pupil-teacher needs to observe the following principles of action:

1. Give herself up to the work, in full faith, and attempt nothing until essential features of it are clearly and definitely examined and understood.

2. Distinguish carefully between statements that are merely remembered by herself and facts that are actually observed in the minds of children now being dealt with. She should make no statements, such as, "It is to train the memory." "To train the power of observation." "To teach the children the subject of the winds," etc.

3. Use easily understood, correct, and well-chosen language, and employ only neat and suitable forms.

4. Preserve friendly relations with her pupils, and seek to manage their instruction by arousing their interest, to control their conduct by appeal to their sense of right.

5. Do her work thoroughly and permanently.

6. Understand that the essential instrumentality to be controlled by her is the movement of the child's mind in systematic order.

7. Not to rely too implicitly on any one formula, any one mode of statement, or any one device.

8. To trust to her own judgment wherever she is sure of its correctness, and to receive and apply suggestions made by the room-teacher.

IV. Test questions for room teacher:

1. Are her attitude and spirit good?

2. Is she intelligent and ready in taking suggestions and criticism?

3. Has she adaptability and readiness in meeting new conditions, and overcoming her faults? Or is the reverse true?

4. Is she quick to perceive the movements of the children's minds, and to adapt the lesson to them?

5. Does she use good language and neat form?

6. Is her manner pleasing, and does she make friends with the children?

7. Is she a good or bad disciplinarian? How and why?

8. Is she thorough or diffuse in giving lessons? How and why?

9. Are her results permanent or transitory? How and why?

Literary Society.

An open meeting of the society was held Friday evening March 29.

The first number on the program was an instrumental solo by Mr. Rosenberger.

Following this a few remarks were made by the president upon the efficiency of the Ky-Ko-Ki-A Male Quartette, from which it was gathered that what the quartette greatly lacked was horse-power.

The Ky-Ko-Ki-As will have to acknowledge, though with great reluctance, that this is only too true.

Owing to the hard times, the fact that none of them have rich papas, and the lack of *paying* engagements, they have found it impossible to hire an animal whose musical powers were of such strength and beauty as to enable it to take their place when they are suffering from bad colds.

Miss Long, teacher of history in the Central High school, Minneapolis, read a paper on the "Value of Fiction to the Student of History."

The program closed with a vocal solo by Mr. Wetzl which was excellently rendered.

At our next meeting to be held on the 26th because of the 12th being "Good Friday," we are to be favored with a strictly Shakespearean program.

At a special meeting held lately it was decided to inforce the rules in regard to closed meetings, and unless specially invited no one should be allowed to attend but the members of the society and the faculty.

Kindergarten.

Easter Story.

BY MAUD E. MESSNER.

It was only a little brown seed, lying by the roadside.

Some child had dropped it, while carrying some seeds home from the greenhouse.

It had been lying there all the morning, and everyone passed it by unnoticed.

"Oh," said the little seed, "I do wish that some one would take me and plant me with my brothers and sisters; where I should be so happy."

When the maple tree that grew near by, heard the little seed say this she laughed.

"What would anyone want of a little brown seed like you? And besides no one could see you without looking very hard, for you are so small and brown, just the color of the earth." Then the maple tree laughed again and shook her boughs.

The little seed said nothing, but watching the people passing she wished that some one would take her.

One day she saw a man carrying so many beautiful plants. "How very beautiful they are, and how happy they will make some one," she thought.

"Yes," said the maple. "They are so lovely, while

you are only a little brown seed." "I know it sighed the little seed.

Just then, some one, not seeing it, stepped on the little seed, and crushed it far down into the earth. And the maple saw it no more.

All through the long winter the little seed slept snug and warm beneath the soft blanket of snow. And the maple too, rested, never thinking again of the little seed.

Then March came with her winds to melt the snow, and April with her lovely showers and sunshine.

The little baby buds on the maple tree began to take off their coats. For, oh, it was spring!

Down on the ground a little green head began to peep up, but the maple did not see it. Every day the little plant grew higher and higher, until one day there blossomed a beautiful white flower.

Just then the maple looked down and saw the flower. "Oh," she cried to the baby buds, "see the beautiful primrose that has blossomed this Easter morning. Where did you come from little primrose? I have never seen you before, and yet I have been here for years." "Don't you remember the little brown seed that you laughed at in the fall. Well, I was that little seed.

"How beautiful this world is, and this is Easter morning."

"Yes this is Easter morning," murmured the maple as she bent her branches to greet the primrose, and to tell her how sorry she was for what had happened in the fall, and how glad that the little primrose was near by to make her happy. For she would remind her again and again, that on Easter morning love and purity had arisen to conquer and lead the world.

"'Tis Easter morning" sang the birds as they flew by. The whole world seemed to say, "Oh, this joyous happy Easter morning," and the angels sang "Christ the Lord is risen today."

The little primrose heard and was glad. She too had come forth on Easter morning into this world of joy and love.

One of the children, when out for a walk discovered that the ice had gone out of the river. "Oh! see, the water has all hatched out," he exclaimed.

Alumni.

An unusual number of the Alumni have visited their *Alma Mater* this spring. The following is a list of the visitors with the names of the cities in which they are now teaching: From Duluth, Misses Hermione Hall, '93; Io Barnes, '93; Gertrude Earhard '93 and Madge Jerrard '92.

From Minneapolis, Misses Sarah Boulter, '92; Edna Bensen, '94, Blanche Atkins, '94 and Amy Atkins, '90.

From North St. Paul, Miss Kate Kenely, '94.

From St. Charles, Miss Jean Baillie, '93.

From Little Falls, Miss Clara Cranston, Velma Cramb and Lily Hayes, all of the class of '94.

From Lake Crystal, Mr. James E. Jenks, '90, principal.

From St. Michaels, Mr. Martin Kranz, '93. Mr. Kranz who has been principal of schools at St. Michaels the present year goes to East Grand Forks to accept a position as principal there.

Mrs. V. K. Hayward a graduate of this school from two courses, visited the school the 10th inst. Mrs. Hayward has charge of a Kindergarten in Minneapolis where she has been for several years.

Exchanges.

School Education for April devotes several pages to an Arbor Day program. Our prospective teachers would do well to save this number.

If we note carefully the lives of those who have become famous, we shall not find that they arose to these heights suddenly, or without preparation. Their motto was, "Whatever vocation you choose, aim to be highest in that vocation; to understand your subject thoroughly and always to know more about it than you need to use or to teach."—Normal Offering.

The largest class ever graduated from an American college was graduated at Michigan University, a class of seven hundred and thirty one.—Ex.

A lie is a story. A story is a tale. A tail is a brush. (Fox's Tail.) A brush is a broom. A brougham (broom) is a carrirge. A carriage is a cart. A cart is a trap. A trap is a gin. Gin is a spirit. A spirit is a ghost. A ghost is an impossibility.—Ex.

The rhetoric class of the University of Michigan is collecting all the slang words in common use. These with their definitions will be published, together with a list of slang used ten years ago.—Ex.

After the engagement:
"Did he get on his knees?"
"No; he couldn't."
"Why not?"
"I got there first."—Ex.

In consideration of the fact that Harvard has registered this year 3,293 students, the proposal to split the university up into several small colleges does not seem strange. The proposed division is to be somewhat on the Oxford play, each college to have 500 students and its own dean, and administrative board, dormitories, dining hall, and reading room.—The Student.

Oxford University is made up of twenty-one colleges and five halls. The students number 12,000. Ex.

Personals & Locals

"In spring time, e'en the birds do sing of love."—Echoes from the Tennis court.

Voltaire said that the English saved two hours per day clipping words. How many many hours do the Normal students save, cutting across lots?

Miss C. F. Bartlett a teacher from Stanley Hall, Minneapolis, visited the school for a few days last week.

Miss Jansen assistant principal of Little Falls high school visited the Normal April ninth.

Mr. Kienholz was forced to lay aside his school work for a few days, the first of April, on account of illness.

Miss Emily Carhart was absent for a few days last week, being confined to her room with a severe cold.

Mr. Edgar Paddock left school April first and returned to his home at Paxton, Neb.

Miss Brown of Minneapolis is spending a few days with Miss Isabelle Ness at the Home.

Mrs. C. L. Swain, and Mrs. Garbett, of Minneapolis spent Sunday at the home as the guest of Miss Rosie L. Swain.

The graduating class has organized with Miss Luella Wright as president. We trust that a proper class spirit may be cultivated.

Normal students when going to their homes will find the Great Northern the popular line. Eight trains daily betweeen St. Cloud and the Twin Cities. Especial attention will be shown students upon application personally or by telephone. Our station is located in center of the city.

H. R. NEIDE, C. P. & T. A.
Great Northern depot.

Old botany student. "What is the difference between this year's and last year's class in botany?"

Teacher. "None at all. Last year's class made better note books, this year's class uses better text books."

Principal Carr of Chaska visited us last week.

Wm. B. Fehr is prepared to furnish anything in the livery or buss line on short notice and at reasonable rates.

Miss Lawrence spent the fore part of last week visiting the Normal School at Winona. She reports a very pleasant visit and evidently has a high appreciation of the work done there.

A few of the "Ped." girls enjoyed a picnic supper on the island Tuesday night.

A little girl was added to the family of Janitor Buckman last week. This explains why he is now sporting a new cap a size larger than usual.

Take the Great Northern for the twin cities, four trains daily. Best line to Fergus Falls, Fargo, Crookston and Grand Forks, Good connections for all points in Southern Minuesota, via Willmar depot in the business part of the city. Information regarding trains cheerfully given.

H. R. NEIDE, Agent.

"Dr. is Gen. history any relation to Col. Corn?"

"I think not. The nearest known relative is Gen. Information."

Get your class pin or ring of Clark Bros. Their ad is of interest to the ladies, read it.

One Hunderd Special Trains

Were run to Denver in 1892 by the Burlington route, to accommodate visitors to the Knights Templar Conclave in that city. That shows which is the main traveled road to the capitol of Colorado. When the teachers are selecting a route to the National Educational meeting in July, they should not forget this. Write early for particulars to W. J. C. Kenyon, Gen. Pass. Agent, St. Paul, Minn.

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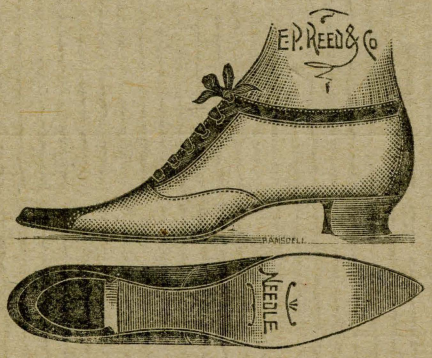

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